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CARNEGIE

MAGAZINE

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VOLUME XI PITTSBURGH, PA., MARCH 1938 NUMBER 10



JOAN OF ARC

By ANNA HYATT HUNTINGTON

Presented by the Sculptor to the Carnegie Institute

(See Page 304)

THE CARNEGIE MAGAZINE

THE CARNEGIE MAGAZINE

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OFFICE OF THE PRESIDENT OF
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VOLUME XI NUMBER 10
MARCH 1938

But man, proud man,
Drest in a little brief authority,
Most ignorant of what he's most assured,
His glassy essence, like an angry ape,
Plays such fantastic tricks before high heaven
As make the angels weep.

—MEASURE FOR MEASURE

♦♦♦

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4:00 o'clock.

MARSHALL BIDWELL, Organist

♦♦♦

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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PRAISE FROM THEODORE ROOSEVELT

Wealth is put to a noble use when applied to purposes such as those the Carnegie Institute is so well designed to serve. Every such institute, every foundation designed to serve the educational uplifting of our people, represents just so much gain for American life, just so much credit for us collectively as a nation. The success of our Republic is predicated upon the high individual efficiency of the average citizen; and the Carnegie Institute is one of those institutions which tends to bring about this high individual efficiency.

—THEODORE ROOSEVELT, 1907

"WHERE IS CANOSSA?"

DEAR CARNEGIE:

In your Editor's Window (page 189) in commenting on the lessons of Armistice Day, you say that "Germany . . . stands now in chains and ruin, still unpardoned by a wounded world until she makes her public penance at Canossa." Do you not mean Geneva and the League of Nations? Where is Canossa?

—J. J. MOORE

Canossa is a village in Italy where the German Emperor Henry IV, having had his dominions placed under a papal interdict, did penance by walking barefoot in the snow in submission to Pope Gregory VII in 1077. Canossa, in the language of symbolism, means a place of humiliation where any great sin must be expiated by public confession.

TRIBUTES

RALEIGH, NORTH CAROLINA

DEAR CARNEGIE:

Such things are often taken for granted, but I wish you to know that we at the State Museum here appreciate your Magazine. We consider it among the best of museum's publications. Since we are interested first in natural history, the article on "Iron From Heaven" by Robert F. Mehl in January's issue is especially interesting to us.

—HARRY T. DAVIS
[Director, North Carolina State Museum]

MARINETTE, WISCONSIN

DEAR CARNEGIE:

I enjoy the CARNEGIE MAGAZINE very much and feel I am keeping up with the world in art and letters when I read it.

—MILDRED FRANKLAND

THE BRIGHT PROMISE OF LABOR

It is really astonishing how many of the world's foremost men have begun as manual laborers. The greatest of all, Shakespeare, was a wool-carder; Burns, a plowman; Columbus, a sailor; Hannibal, a blacksmith; Lincoln, a rail-splitter; Grant, a tanner. I know of no better foundation from which to ascend than manual labor in youth.

—ANDREW CARNEGIE

EXHIBITION OF PRINTS

Collection of Charles J. Rosenbloom

SIX Centuries of Fine Prints," a recent book by Carl Zigrosser, begins with the provocative sentence: "This is the story of certain scraps of paper—scraps of paper, some old, some new, with curious marks of ink on them, but rare and precious in men's eyes, scraps of paper treasured in museums and cherished by collectors in many lands."

These "scraps of paper"—which when they reach the realm of esthetics are called fine prints—have a power and command over men that certainly have no relation to the intrinsic value of the paper and ink involved. In the visual arts they have an appeal that is peculiarly their own, depending not so much on the fact that prints are a democratic form of art, as that great artists since the

fifteenth century have used them as a means for multiple expression of superlative works of art. Often the medium appears comparatively simple, whether it be a woodcut, etching, engraving, or lithograph, but the result has had the power to stir men's imagination and to enlarge their vision a hundredfold.

In the field of fine prints there are the artists or print-makers; their audience, or those who admire and appreciate them; and the collectors, who, naturally, belong to the appreciators. The collectors have an important function. It is through them that prints have been preserved and handed on from one generation to another. It is through them that prints of quality and merit have survived, and have been dis-



CHRIST HEALING THE SICK (HUNDRED GUILDER PRINT)

By REMBRANDT VAN RIJN

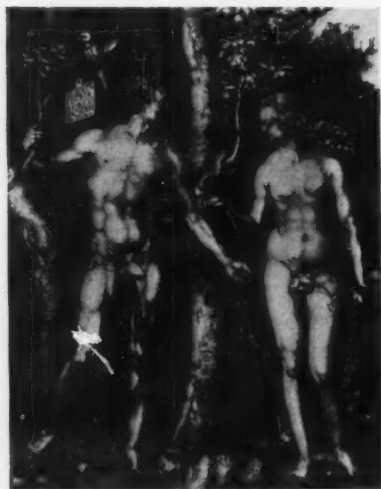
Collection of Charles J. Rosenbloom

seminated. It is to their interested co-operation that the art museums must look in the future as they have in the past.

To come upon a comparatively new and discriminating amateur is an event of interest and importance, not only to the fortunate community in which he lives, but to the world at large. Such a one is Charles J. Rosenbloom, whose generosity with his collection has made possible an exhibition of prints in the galleries of the Carnegie Institute.

The prints begin chronologically with Martin Schongauer, Israhel Van Meckenem, Albrecht Dürer, and the Master MZ (Matthäus Zasinger?) and come to a close with the contemporaries D. Y. Cameron, James McBey, and Gerald Brockhurst.

Dürer is represented by fifteen engravings, one of the most important of which is "Adam and Eve," a rare first state of the finished plate, with the corrected date, but before the rift in the tree under the left armpit of Adam. It is signed in the plate with the monogram, "AD 1504." This is a magnificent



ADAM AND EVE
BY ALBRECHT DÜRER
Collection of Charles J. Rosenbloom

proof of this celebrated masterpiece, printed on paper with the watermark of the "bull's head," in perfect state of preservation, and with small margins. The ownership of this print can be traced back to the sixteenth century.

There are eighteen etchings by Rembrandt in the exhibition, including "Christ, with the Sick around Him, Receiving Little Children," popularly known as the "Hundred Guilder Print." This is the second state of two, with the open lines of parallel shading laid obliquely across the neck of the ass at the right, and before any rework or retouching of any kind. It is a beautiful rich proof of this most famous of all Rembrandt's etchings, printed on heavy Japanese paper beautifully toned by age and with full one-eighth-inch margins all around. There is also an impression of "The Three Trees," the most famous of his etched landscapes.

Charles Meryon, the great etcher of the nineteenth century, is represented by five prints, among which is the famous "La Morgue." It is the fourth state of seven, or the first published state before the title was added.

One of the exceptional items in the exhibition is "L'Homme à la Pipe," the only etching made by Vincent Van Gogh.

Albert Besnard, Lucas Cranach, Jean Louis Forain, Sir Francis Seymour Haden, James McNeill Whistler, and Anders Zorn are among the other print-makers finely represented.

The exhibition is commended to all observers, particularly to those collectors and students of fine prints who wish to contemplate some of the masterpieces of graphic art in impressions of exceptional quality. There are few things in pictorial art which speak so definitely, so truly, of inherent merit as does a fine impression of a worthy print. Here again, "Good wine needs no bush!"

Installed on the balcony of the Hall of Sculpture, the exhibition will continue to be shown at the Institute through March 31.

PRINTING ANNIVERSARY CELEBRATION

A Silver Anniversary at Carnegie Tech

BY GLEN U. CLEETON

Head, Department of Printing, Carnegie Institute of Technology

TWENTY-FIVE years ago last September, the Carnegie Institute of Technology announced the introduction of courses in printing, with Harry L. Gage, a graduate of the Chicago Art Institute, as head of the department. Mr. Gage, who had learned printing in his father's plant in Battle Creek, Michigan, and had no precedents to guide him in planning college instruction in printing, spent several months in securing equipment and outlining courses, and classes were officially begun on February 9, 1914, with an enrollment of thirty-seven students.

While these simple statements describe the establishment of the department of printing at Carnegie Tech, they do not tell the whole story. As early as 1911 a printing department had been recommended to President Hamerschlag by Dean Connelley. Local and national organizations of the printing industry had been urging the establishment of such courses, and for several years the question of providing adequate professional education in printing had been the major topic of discussion at the conventions of master printers as well as the subject of numerous editorials in trade magazines. The Carnegie department of printing came into existence, therefore, in answer to a need for educational facilities for the training of young men for leadership in a large industry not yet represented in technical education in America.

From a few classes in printing started in 1914, the program of instruction was expanded to include subjects dealing with problems of design, production, and management. By 1919 a four-year college curriculum had been outlined, and in 1923 the degree of Bachelor of Science in Printing was awarded to the

first group of students to finish this course. Tech then became the only institution in the world providing college training in printing leading to a degree, and retains that distinction today.

On February 11 and 12 of this year the department's twenty-fifth anniversary was celebrated with staff members, students, visiting celebrities of the printing industry, and alumni in attendance. Among the more than three hundred persons participating, the following states were represented: Connecticut, Georgia, Indiana, Illinois, Kansas, Kentucky, Maryland, Michigan, New York, New Jersey, Ohio, Pennsylvania, Tennessee, Virginia, and the District of Columbia.

The celebration opened on Friday afternoon, February 11, with demonstrations of classwork in design, typography, machine composition, presswork, and photolithography, followed by an address on "Newspaper Advertising Production," by O. Alfred Dickman, a printing department alumnus of the class of 1922, and now Advertising Production Manager of the New York Herald-Tribune.

Saturday was devoted to technical clinics on typography, design, advertising production, and management, which brought into discussion the major technical problems of printing, publishing, and advertising. The chairmen of these session were specialists of national reputation in the printing and allied industries, and the contributors were alumni who hold positions of responsibility in various branches of the graphic arts.

The address of welcome on Saturday morning by Webster N. Jones, Director of the College of Engineering, cited the



GLEN U. CLEETON
Head of Tech's Department
of Printing



HARRY L. GAGE
First Head of the Department
(1913-19)



FREDERIC W. GOUDY
World-Famed Type Designer

success of graduates of the department as undeniable evidence of the service rendered to printing education during the past twenty-five years and expressed the hope that the next quarter of a century would bring even greater achievements. To make this possible, Dr. Jones pointed out, endowments should be secured for professorships in graphic arts, typographic design, printing research, and fine printing; funds should be secured from private donors for scholarships and prizes for outstanding students; and a comprehensive departmental library and specimen collection should be established. In response, announcements were made, throughout the Saturday meetings, of equipment loans, gifts, and exchanges of machinery, aggregating \$35,000 at the end of the day. Supplementing this, William Bond Wheelwright, Editor of "Paper and Printing Digest," who took part in the program, presented three manuscripts dating 1681, 1766, and 1813, and copies of his books on the use of paper in printing. During the entire period from 1913 to 1938, manufacturers of equipment and printing supplies have been extremely generous in assisting the department by providing materials and machinery for instructional purposes, and the United Typothetae of America

has also made liberal contributions.

The very able toastmaster at the banquet on Saturday night was Zachary T. Hederman, a senior in printing. John F. Laboon, a member of the Board of Trustees, presented greetings from President Doherty, who was unable to be present at that time, and expressed the administration's hopes and plans for the expansion of the activities of the department.

The main addresses were made by Harry L. Gage, head of the department from 1913-19 and now Vice-President of the Mergenthaler Linotype Company, and by Frederic W. Goudy, world-famed type designer and Art Director of the Lanston Monotype Company.

Mr. Gage recounted the accomplishments of twenty-five years of college printing education and made constructive suggestions for planning the next twenty-five years. Among these was the recommendation that an advisory council, composed of representatives of leading industrial, professional, and trade organizations of the graphic arts, be established to work with the administrative and instructional staff of the department. Plans are now in progress that should result in the selection of just such a council before

the beginning of another school year.

Mr. Goudy set forth, in his usual interesting and straightforward manner, the ideals that have guided him as the most versatile and prolific designer of types during the past twenty-five years. His address was a major contribution to the philosophy of type designing, presented by a man whose genius and taste have been translated, through type, to the art of printing in these modern times. The following excerpts cover some of the main points of the address:

"I do not consider myself a printer, nor even a typographer, although occasionally I do print; but I have studied assiduously the work of the great printers and of the great type designers of the past. I have studied them that I might pursue my own work intelligently since I am no heaven-born genius. Yet even a great genius does not trust entirely to the resources of his own mind. Just as a great composer borrows another's theme only to make it his own by the originality of his setting, so the great designer ransacks a thousand minds and uses the findings and wisdom of the ages to amplify and extend the boundaries of his own mental and artistic limitations. The genius who wisely recognizes precedent does not find it necessary to imitate his exemplars slavishly; he studies their achievements that he may add to his own store of ideas and he draws with independence from the most varied sources.

"No art, no great printing, no great type was ever developed by the rejection of the canons of good design found in the work of preceding generations. Style, distinction, originality have grown invariably out of a preceding style, not merely by taking thought but developing by gradual modification of older work to meet the changed conditions of a later time; the new work hardly betraying its origin. . . .

"Type to be fine must be legible, not merely readable, but pleasantly and easily legible; decorative in form, but

not ornate; beautiful in itself and in the company of its kinsman in the font; austere and formal, but with no stale or uninteresting regularity in its dissimilar characters; simple in design, but not the spurious simplicity that is mere crudity of outline; elegant, that is, gracious in line; fluid in form, but not archaic; and above all it must possess unmistakably the quality called 'art,' which is the spirit the designer puts into the body of his work, the product of his study and of his taste. How many of the types demanded by the advertisers or their typographic advisers will stand an analysis of this sort?

"I realize that I have little facility of expression, yet my words are not those of an esthetic theorist, they are the conclusions of a practical craftsman—practical in the sense that with my own hands, from blank paper to the printed page, I perform every detail of my work; and the principles presented here are those that guide me in my work. I endeavor by precept and example to bring about a greater public interest in good typography, to arouse a more general esteem for better types, and I have never intentionally permitted myself to utilize the message I was attempting to present to serve as a mere framework upon which to exploit my own handicraft; nor ever to allow my craft to become an end in itself instead of a means to a desirable and useful end."

As a result of the silver anniversary celebration, students and staff members have begun the second quarter of a century of college education in printing with renewed enthusiasm and confidence. Alumni are planning another departmental homecoming to be scheduled in 1939. Leaders in the graphic arts have reaffirmed their pledges of co-operation and support. The leading trade journals in printing will initiate next month a publicity program which will bring wider recognition for the service that Carnegie Tech is rendering in supporting an organized curriculum for education in the graphic arts.

A GIFT OF DINOSAUR TRACKS

AUTHENTIC imprints of events and beings in the march of history some hundred and eighty million years ago! Thus appropriately could the recent acquisition of dinosaur footprints now on exhibition in the Hall of Fossil Mammals be characterized.



J. L. Thomas with the dinosaur footprints which are now on exhibition in the Hall of Fossil Mammals.

In the geologic period that occurred at the dawn of the Age of Reptiles, known to scientists as the Triassic, some primitive and undersized dinosaurs roamed the mud-covered shores of an ancient lake in a region that subsequently became Pennsylvania. When, in the course of later eons, the mud turned into what is now known as the Gettysburg shale, their footprints preserved indelible marks of these archaic animals on the rocky pages of the world's chronicle.

Last summer, while excavations were being made by the Highway Engineering and Construction Company of Gettysburg in the Throstle Quarry, near York Springs, Pennsylvania, Elmer R. Haile Jr., an engineer employed by the Bureau of Public Roads, discovered these remarkable prints. His courtesy and keen scientific interest, together with the intermediation of Jane White, of the Carnegie Museum staff, brought the discovery to the attention of our local paleontologists. Owing to the generosity of the construction company, the good will of the superintendent, J. L. Thomas, and the original discoverer, the pieces were divided between the Carnegie Museum and the Smithsonian Institution in Washing-








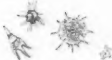
ton, Pittsburgh having the good fortune to become the possessor of some of the choicest specimens. The gift constitutes twelve slabs with some twenty-foot impressions of three-toed and four-toed dinosaurs, the imprints measuring from less than one inch

to six inches, and it includes three types of the four new forms that will be described by Mr. Haile in a forthcoming publication setting forth a complete report of his findings.

American dinosaurian foot tracks were at first erroneously ascribed to birds, but, some one hundred years ago, Edward Hitchcock, a pioneer in their study, described several examples from the region of Connecticut. Then Richard S. Lull, of Yale University, made an authoritative survey of this whole field of paleontological science at the beginning of the twentieth century, and in 1933 a report was made by William O. Hickok on the discovery of dinosaur footprints in Pennsylvania. In some cases it was possible to correlate the impressions with actual skeletal remains, whereas in other instances the footprints were the only clue to the identity of extinct reptiles and no skeletal remains were obtained. Also, in this case, no fossil parts were found of these creatures that left signs of their early presence near modern Gettysburg, and the aspect of the animals still remains a matter of conjecture and plausible scientific guesses by analogy.

Charles W. Gilmore, of the United

GEOLOGIC TIME DIVISIONS

ERAS	PERIODS	DURATION IN YEARS	DOMINANT LIFE	CHARACTERISTIC LIFE
CENOZOIC	RECENT	10,000	MAN	
	PLEISTOCENE	1,000,000		
	PLIOCENE	6,000,000	MAMMALS	
	MIOCENE	12,000,000		
	OLIGOCENE	16,000,000		
	EOCENE	20,000,000		
	PALEOCENE	5,000,000		
MESOZOIC	CRETACEOUS	65,000,000	REPTILES	
	JURASSIC	35,000,000		
	TRIASSIC	35,000,000		
PALEOZOIC	PERMIAN	25,000,000	AMPHIBIANS	
	CARBONIFEROUS	85,000,000		
	DEVONIAN	50,000,000	FISHES	
	SILURIAN	40,000,000		
	ORDOVICIAN	85,000,000	INVERTEBRATES	
	CAMBRIAN	70,000,000		
PROTEROZOIC	UPPER PRECAMBRIAN	650,000,000	PRIMITIVE MULTICELLULAR LIFE	
ARCHEOZOIC	LOWER PRECAMBRIAN	650,000,000	UNICELLULAR LIFE	

States National Museum in Washington, characterized these Pennsylvanian dinosaurs as being of an undifferentiated, not particularly specialized, type, scarcely taller than man when they were standing upright on their hind legs. They belonged to the so-called bipedal group since they used such a mode of locomotion, and in a few cases one can discern the imprint of the much smaller front feet that were occasionally used for the support of the creature.

The Carnegie Institute is particularly happy to have obtained authoritative documents on the earliest and undersized forerunners of those extinct reptilian monsters which were the largest terrestrial animals that ever lived on this earth. These giant forms of dinosaurs, typified by the *Diplodocus* and *Apatosaurus* towering impressively in the paleontological hall of the Carnegie Museum, developed many millions of years afterward, probably a hundred and fifty million years before our less spectacular times.

INSTITUTE EDUCATION

EDUCATIONAL work at the Carnegie Institute during 1937 continued to be as far-reaching and varied as in previous years. Close co-operation with the Pittsburgh Board of Public Education included the regularly scheduled visits of the many classes from the city schools as well as less regular visits from Allegheny County school groups. The total number of these children who came for instruction in nature study and fine arts appreciation during the past twelve months was 47,791. During the year there were also special groups, not included in the figure mentioned above, the attendance of which was 58,925. The work outside the building also increased during the year, reporting an attendance on the use of portable cases and hand specimens in the Pittsburgh public schools of 315,677, and an attendance on the use of cases and study skins in county, state, church, boy and girl scout, and other groups of 1,579,980 persons.

LAMME MEDAL AWARDED TO DR. DOHERTY

THE Lamme Medal of the American Institute of Electrical Engineers for 1937 has been awarded to Robert E. Doherty, President of the Carnegie Institute of Technology. Founded in 1924 by a bequest of the late Benjamin G. Lamme, Chief Engineer of the Westinghouse Electric and Manufacturing Company, the award provides for the annual presentation of a gold medal—together with a bronze replica thereof—by the Institute to a member "who has



shown meritorious achievement in the development of electrical apparatus or machinery." Dr. Doherty is being honored "for his extension of the theory of alter-

nating current machinery, his skill in introducing that theory into practice, and his encouragement of young men to aspire to excellence in this field." The medal and certificate will be presented to him at the annual summer convention of the Institute, which is to be held in Washington, D. C., in June.

THE TWENTY-FIFTH ANNUAL EXHIBITION OF PHOTOGRAPHIC ART

BY CHARLES K. ARCHER

President, Pittsburgh Salon of Photographic Art

[Having earned, not only by his photographic artistry, but also by his endeavors for the advancement of photography, the presidency of the local salon, Mr. Archer is ably fitted to give CARNEGIE MAGAZINE readers a retrospect of the last quarter of a century, bringing pleasant memories to those who have viewed these annual salons and enjoyed their distinctive merit and consistent excellence.]



TWENTY-FIVE years! Little did the small group of local enthusiasts who promoted the first Pittsburgh Salon expect that it was destined to become the most important salon in America, and that it would

continue to be so esteemed for a quarter of a century.

Through the inspiration and advice of W. H. Porterfield, of Buffalo, New York, the salon was organized—mainly along the lines of the London Salon. It was originally intended to be only national in scope, and for the first two years prints were invited from a selected list of camera clubs and prominent individuals. The success of these exhibitions, however, prompted the committee to open the shows to all photographers, amateurs and professionals; and to invite a jury, composed of noted pictorialists, to select the prints to be hung. Neither prizes nor honors were to be awarded, for the standard of the work selected for exhibition was to be so high that it would be honor enough to have prints hung.

Immediate success crowned the efforts of our salon group, and with each following annual exhibition the fame of the Pittsburgh Salon spread until foreign exhibitors began seeking admission of their work at Pittsburgh.

And so it followed that in 1923 the scope of the exhibition was extended and made international in character.

During the following years, encouraged by the development of finer tools and materials with which to work, photography as a means of pictorial expression has steadily advanced.

This year the jury comprised Arthur Hammond, of Boston; Alfred De Lardi, of Philadelphia; and Ira Martin, of New York. They viewed five hundred prints from three hundred foreign countries and over two thousand from the United States. Of that number, three hundred and fifty were selected to be exhibited—about one out of every seven prints.

As an added feature for our silver



CHEAT RIVER

BY CHARLES K. ARCHER



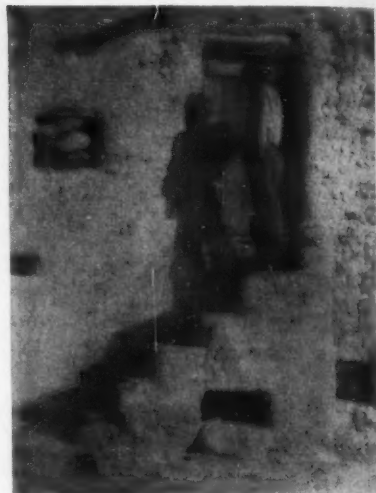
A TALE THAT IS TOLD

By JANE REECE

anniversary, we are hanging by invitation one print by each of our jurors past and present, and more or less as retrospective. To assemble this group of prints has been no easy task, since the years have taken their toll and several of our past jurors have made the "Great Adventure." Fortunately some of their prints were found in private collections and loaned for this occasion. We are grateful to W. W. Zeig and Mrs. O. C. Reiter for some, and my own collection contained others.

In looking over this special group we see a large blue gum print, "Silent Night," made by Francis O. Libby of Portland, Oregon, that probably required fifteen printings. The process is rarely used today. From Sacramento, California, comes the bromide print, "A Night in Arcady," by John Paul Edwards. Thus from across the country, from east to west, and from many intermediate points, have come the men invited to judge our shows. It is not entirely fair to represent each of them by only one print, but we can get some idea of the variety of their subject matter and the processes they employed. We find portraits, landscapes, marines and rocky cliffs, nudes, and old-world

scenes. Nicholas Ház poses two dancing girls to express rhythm, and William Rittase finds rhythm in a circular stairway. Paul Wierum's ducks "Cruise" among the reeds in quiet water, and Jane Reece tells a tale of the years with a fine head of an aged gentleman. An Arizona adobe house in full sunlight, by Forman Hanna, contrasts sharply with Edward Alenius' "Winter Night" view in New York City. That there is such variety of subject and treatment is not surprising when it is noted that these photographers live in such widely separated spheres, geographically and



A HOPI DOORWAY

By FORMAN HANNA

vocationally, and record in pictures what they see. And, by the way, "seeing" is the first requisite in making pictures with the camera. Accidents do happen, and a "blind pig picks up an acorn occasionally," but almost all good pictorial photographs are the result of deliberate planning for an effect.

In this present salon, it is worthy of note that certain methods of expression have almost vanished in these twenty-five years. The soft focus lens is almost forgotten as a tool for suppressing un-

wanted detail, yet there was a day when the worker thought he could not make a picture without it. Long ago, the pin hole as a lens was discarded because it could not keep pace with this fast-moving world. Requiring minutes of exposure for a good negative, imagine what chance it would have against present-day lenses with split-seconds exposure that makes it possible to record life as it speeds. In the printing methods, the so-called control processes are favored by the comparatively few workers who seek greater freedom of expression than is possible in the more factual and facile methods. Rapidly gaining numerically are those who make straight prints or are clever enough to make us believe they are making them. This return to straight printing is due in large measure to the really fine printing papers that are being supplied by the manufacturers of sensitive materials and being used to a large extent.

There is plainly a movement in favor of truth in the graphic representation of



WINTER NIGHT

By EDWARD ALONIUS

forms and textures. In such matters, photography is without a peer. Hanging in this salon are many prints nota-

ble for the rendition of surfaces: the snow scenes, the sand dunes, the walls of old buildings with the sunlight playing across them. The portrait of the old lady by Paul Michel and that of the stubble-faced man by Sampson Field are examples of faithful reproduction.

There are, however, subjects where more than a recitation of facts is desired by the artist; then he is intrigued by the control methods of printing. It is almost impossible to find a good landscape composition without some undesirable object which the lens has to include. If the photographer



THE CIRCULAR STAIRWAY

By WILLIAM M. RITTASE

is master of the control methods, he will attempt to eliminate these objects and rebuild his composition to suit his fancy. If he does this and a so-called "Purist" discovers any manipulation, he will not like the print. If the artist does not use his imagination and control technique, nobody will like his picture. What to do? Well, he uses photography in its broadest application in making his picture and, at least, pleases himself. The finished print should not appear to have been manipulated, but there are undoubtedly many in this salon, as well as in other salons, that have been.

Those who see the show, however, are sure to find many prints to admire—some for their truthfulness, others for their composition design or values, or line mass and aerial perspective, and others because they intrigue the imagination and suggest a mystery.

The exhibition opens in the Carnegie Institute galleries on March 25 and will continue to be shown until April 24.

CONDITIONED GIFTS

For the good of the museum and its public there are certain cautions to be heeded when gifts of art objects are contemplated. Perhaps the most important of these is a warning against the crippling restrictions that sometimes accompany such gifts. A private collection of paintings—the pride of the owner's heart—is given or bequeathed to a museum. What more natural than the condition that it be kept in a gallery or room to itself, or be kept otherwise intact as donated? The possibility of injury to the museum in such a restriction rarely occurs to the would-be donor. The possibility is, however, very real. Many public art museums are today so hampered by conditions attached to gifts that their art treasures cannot be properly displayed.

So serious do such restrictions become at times that proffered gifts of great value are refused. The W. A. Clark Art Collection valued at more than five millions of dollars and now in the Corcoran Gallery of Washington, was, under the terms of Senator Clark's will, first offered to the Metropolitan Museum of Art, but was declined because of the provision that it be kept intact.

—THE FINE ARTS IN PHILANTHROPY
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CARNEGIE INSTITUTE OF TECHNOLOGY INSPIRES A SYMPHONY

A RECENT program of the Chicago Orchestra included the Rhumba from Symphony Number 2 of Harl McDonald, of Colorado, which, according to the program notes, was inspired by the work of the Carnegie Institute of Technology and the Mellon Research Laboratories in Pittsburgh. To quote the reviewer, Emeline K. Paige, in the Musical Leader, "The full significance of this is doubtless something that has no place in a concert report, but we think it interesting that the most highly specialized organizations in the country are having an effect on contemporary American music."

COMING EXHIBITIONS

THE CARNEGIE INSTITUTE will present, beginning April 12, an exhibition of Swedish art that is now on tour in the United States. This Swedish Tercentenary Exhibit is a retrospect of the art of one country over a period approximating eight thousand years. This show will close on May 1, and on May 2 the annual national high-school exhibition will open in the galleries. This yearly event is under the auspices of the Scholastic Magazine and generally comprises entries in the fields of sculpture; jewelry design and craftsmanship; pencil, pen and colored-ink drawing; and textile and print work. The entries come from competing high schools all over the country and will be shown until May 22.

I think that common sense, in a rough, dogged way, is technically sounder than the special schools of philosophy, each of which squints and overlooks half the facts and half the difficulties in its eagerness to find in some detail the key to the whole.

—GEORGE SANTAYANA

Fit a man's education to his real self, not to what is no part of him.

—ROUSSEAU



THE GARDEN OF GOLD



EACH month, in spite of stress and storm, the Garden of Gold continues to produce its precious fruit.

First comes a payment of \$1,000 from a member of the Patrons Art Fund on his subscription of \$10,000 in ten annual payments.

Then, the Village Garden Club of Sewickley sends \$15, and the Moon Township Unit of the Woman's National Farm and Garden Association sends \$10, both sums to be applied to the Carnegie Museum's section of botany. All that makes \$1,025 for the Carnegie Institute for this month.

Since the beginning of this year it has been revealed that three wills have been executed containing bequests—two for the Carnegie Institute and one for the Carnegie Institute of Technology—which in the course of time will bring perpetual remembrances of men and women whose forethought has provided sustaining help for these institutions. But in each of these cases the sincere hope is cherished that many years will pass before these bequests will become operative.

The stream of money for the Carnegie Institute of Technology flows in with ungrudging and abounding generosity. The proposition which we must always keep before the Pittsburgh community is this: If our friends will provide \$4,000,000 by July 1, 1946, the Carnegie Corporation of New York will double that sum with \$8,000,000, making an addition to Tech's Endowment Fund of \$12,000,000, the normal income of which should be \$600,000, the whole of which substantially will always be expended in Pittsburgh. That this undertaking will succeed is a foregone conclusion; it is succeeding; each month the reports given in this department to our friends prove that. The current bank checks that now pass before our eyes are as follows:

From the Student Council, \$300; from the Alumni Fund come several gifts totaling \$194 and contributed by the following graduates: Myron Barrett, Frances Inskeep, M. Lynn Patterson, Ruth C. Snyder, Charles Krane, William B. Simboli, Mary K. Elliott, Mrs. Louis A. Sayre, Roe Thayer Soule, Mary Louise Batty, William R. Cooper, Dorothea DeMuth, Daniel J. Doherty, A. C. Dyer, P. J. Galbreath, Ralph N. Harmon, Mary R. Lees, Louise E. Meixner, Philip H. More, M. B. Neiman, C. Arthur Nordstrom, John P. Paca, Grace E. Patterson, Cora Pitcairn, J. Richard Reed, Gerard I. Sawyer, Michael N. Shapiro, Winthrop Slocum, Charlotte M. Stover, R. S. Wentz, Florence H. Yetter, and Mr. and Mrs. Theodore R. Zenk.

Adding all these individual contributions acknowledged this month to the total sums reported in February in the Garden of Gold, the total cash gifts to the work of this institution since the inauguration of the CARNEGIE MAGAZINE almost eleven years ago is as follows: the Carnegie Institute, \$1,220,755.99; the Carnegie Institute of Technology, \$1,486,217.59; and \$21,822.50 for the Carnegie Library of Pittsburgh, making a grand total of \$2,728,796.08.

THE STRENGTH OF ENGLAND

On sea and land and in the air, England has great armaments; but the strength of her people springs equally from the kindly, disciplined, trusting, and tenacious character molded by a thousand years of happy fortune.

—André Maurois: The Miracle of England

DISTRIBUTING THE WEALTH

From the days of Euclid to Einstein, no one ever before heard of a mathematics which teaches that if the whole of the nation's wealth is substantially reduced, the sum total of all individual shares will be greatly augmented.

—GEORGE W. MAXEY

JOAN OF ARC

Bronze Presented to the Carnegie Institute by Anna Hyatt Huntington

ANNA HYATT HUNTINGTON has presented to the Carnegie Institute a reduced bronze replica of her famous equestrian statue, Joan of Arc. The bronze is fifty and one-half inches in height and was cast recently by the Gorham Company, of Providence, at the direction of the sculptor for presentation to the Carnegie Institute. It is a duplicate of the figure in the exhibition of Mrs. Huntington's sculpture in our galleries last year and is the second of her bronzes to be placed in the permanent collection. Her group, *Fighting Elephants*, was purchased in 1917.

The bronze shows Joan of Arc at the moment before her first battle at Orleans. She has risen in the stirrups, as the horse, with head held high, is dashing forward. The slight figure of the Maid of Orleans, clad in armor and with the visor of her helmet raised, is in striking contrast to the powerful and dynamic animal on which she is mounted. She has a sword held high in her right hand while with her left hand she is attempting to hold the horse in check. She is looking upward, as though expecting to behold a vision that would direct her advance.

The statue was originally modeled in Paris in 1909 and 1910. It is said that when the sculptor was working on the figure she shut herself up in her studio with a woman attendant and did all the manual work herself, lest it be said, as of other women sculptors, that she had the help and assistance of a man or men. The plaster figure was shown in the Paris Salon of 1910 and received an Honorable Mention. It was later considerably modified, cast in bronze, and erected on Riverside Drive, New York, in 1915. For this achievement the artist was decorated by the French Government. Replicas were erected later in Gloucester, Massachusetts, and

at Blois, France, in 1921; still another copy was presented to the California Palace of the Legion of Honor in 1927. The figure was given the Gold Medal at the Plastic Club of Philadelphia in 1916; the Rodin Gold Medal, Philadelphia, 1917; and the Saltus Medal, National Academy of Design, 1920.

Royal Cortissoz, in discussing the modeling of the statue, says:

"One fact in particular has always interested me about her development of that noted monument. She started her studies for it in Paris, under the possibly distracting shadows of what Dubois and Fremiet had done before her in the same field. It must have been hard to avoid emulation of the superb medievalism of the former, the gallant picturesqueness of the latter. But the equestrian statue that emerged from under her hands triumphs by virtue of the originality which accents its dignity and its grace. It is the same with that other equestrian piece of hers, the *Cid*, in which a kind of powerful bravura is substituted for the spare, delicate lines of the Joan of Arc. In both works of art she remains herself. There, I think, is one of her finest achievements—to have added a decisively personal note to sculpture in the United States."

Anna Hyatt Huntington has not only achieved a place for herself in American sculpture, but she has done much for the development and advancement of her fellow American sculptors. She and her husband, Archer M. Huntington, have established a unique outdoor sculpture museum at Brookgreen, near Georgetown, South Carolina. Installing here some one hundred and thirty works in sculpture by American artists, they provided for its endowment, its maintenance, and further enrichment, and then presented it to the State of South Carolina.

J. O'C. JR.

THE PIONEER ARCHITECTURE OF WESTERN PENNSYLVANIA

BY MARIAN COMINGS

Art Librarian, Carnegie Library



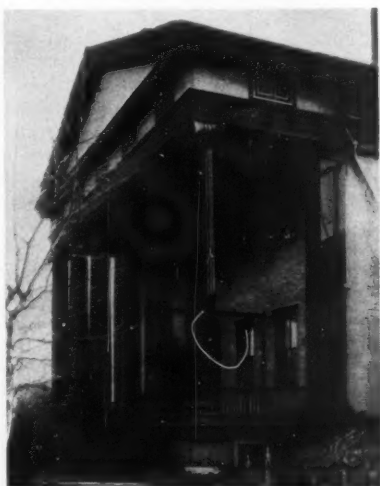
THE Buhl Foundation and the Pittsburgh Chapter of the American Institute of Architects have presented to the Carnegie Library an invaluable collection of the complete records and documents of the Western Pennsylvania Architectural Survey. This unique material now supplements the special collection on architecture in the Art Division of the Library.

Up to the present time, the histories of early architecture in America have almost completely ignored the buildings of this region. Including only Richardson's Allegheny County Court House, with a mention of the United States Bank of Pennsylvania in Erie, and a note that Benjamin Latrobe designed the arsenal in Allegheny, they have, in the literal sense, left us architecturally unexplored. In 1922 Fiske Kimball published a scholarly history of "Domestic Architecture of the American Colonies and of the Early Republic" that included houses built as late as 1857, but there is no mention in it of Western Pennsylvania homes. And Howard Major, also a writer of consequence, gives prominent recognition to the architecture of the old Northwest, as well as the seaboard and southern states in his "Domestic Architecture of the Early Republic—the Greek Revival" but completely ignores Pennsylvania west of the Alleghenies. Now, however, entirely by virtue of this new study, we have the most thoroughly documented and photographed region of its size in

the United States. Based on the Survey's source materials, its publication of 1936, "The Early Architecture of Western Pennsylvania," by Charles Morse Storz, emerges as an engaging and reliable text and as a reflection of the sound, well-organized, permanent structure of the Survey and of its spirit.

The history of the Survey should be read in that book, but the earlier story of the idea may be of interest here.

In 1922 members of the Pittsburgh Architectural Club, with the avowed intention of making detailed restoration drawings and measurements of certain old historic homes in order to preserve the original architectural treatment, began to go out on Saturday research trips. These jaunts resulted in



RESIDENCE OF SAMUEL CHURCH
Corner of Lincoln and Allegheny Avenues,
North Side, Pittsburgh, Pennsylvania
Built in 1833

sketches rather than detailed drawings, but the germ of the idea persisted, to be carried out as leisure permitted.

In 1923 sketches of early buildings in Pittsburgh and Economy by R. A. Willson, Charles M. Storz, E. H. Steffler, and Leo A. McMullen began to appear in "The Charette"—a little journal of rejuvenation published every month by the Pittsburgh Architectural Club—then in its fourth year. In the May, 1926, number an editorial appeared calling upon various organizations—The Historical Society of Western Pennsylvania, The Civic Club of Allegheny County, The Pittsburgh Architectural Club, and the Pittsburgh Chapter of the American Institute of Architects—to formulate a "definite program, relating to the recording, measuring, and illustrating of structures of historic value to the community in western Pennsylvania. . . ." Later, James M. Macqueen, who had been named chairman of the Historic Monument Committee, outlined a joint plan of the Pittsburgh Chapter and the Club, stating that the drawings would be published from time to time in "The Charette," and would ultimately be put into a book, but that in the meantime the material must be gathered together. And during the leisure enforced by the depression upon even the busiest of architects, the project had the absorbed attention of a committee of which Mr. Storz was chairman and Rody Patterson, secretary. In October, 1932, in consideration of a petition framed by the committee, a grant was made by the Buhl Foundation for the establishment of the project, under the name "Western Pennsylvania Architectural Survey," for the purpose of locating buildings erected in this section before 1860, in so far as they were of importance architecturally and historically; of compiling and collecting available pictures, drawings, and historical information concerning them; and of making measured drawings and photographs of a representative selection of them for publication, together with historical studies of the

buildings and of the development of architecture in the region.

Physically considered, the Survey gift consists mainly of this available material—negatives, prints, enlargements, measurements, drawings, manuscripts, maps, a bibliography, and an index.

Photographic prints of a single building and its details may number as high as 30; since there are 2,257 prints of 537 subjects, the average number is 4. They are mounted for permanent filing in a key-number arrangement to which the card index provides quick access, and may be ordered for outside use from the Art Division of the Library. Though often taken with a small camera, these prints, due to the close co-operation of Luke Swank, the noted photographer, are of high quality, clear, and fine. Few are over seven inches in height. From them a series of enlargements has been made by Mr. Swank for limited exhibition and publication—a splendid array, presenting the most notable of the existing architectural examples. A few were shown at the Carnegie Institute in January, 1936, and were made the subject of an article by Mr. Storz in the *CARNEGIE MAGAZINE* for that month.

In the four years that the committee and thirty co-operating architects worked, 435 sites of the several thousand visited were rejected after consideration. A record of these rejections forms a separate file that will save unnecessary effort in any future attempt to extend the research.

In further files in the Library we have the original field measurements, and the resulting 105 measured drawings of the Survey. Of these drawings, 82 have been published in Mr. Storz's book and some were included in the 1936 exhibition.

We have, moreover, a correspondence of 225 items, answers to questionnaires eliciting clues; a file of photostats from old prints of buildings already vanished; and a history of demolished buildings. Finally, there is a complete card index with a history of each example. The accompanying illustration of the complete record for Washington's Mill sug-

THE CARNEGIE MAGAZINE



WASHINGTON'S MILL

WPAS No. F1-6	
<input checked="" type="checkbox"/> Negative <input type="checkbox"/> Measured Drawings <input type="checkbox"/> Prints in Main File <input type="checkbox"/> Enlargements <input type="checkbox"/> Plans <input type="checkbox"/> #40-p.108 (x)107.49 723 <input type="checkbox"/> #34-p.186 gr974.881 9450 <input type="checkbox"/> #60 Mounted pictures, Pa. Room	See also if checked: <input checked="" type="checkbox"/> Manuscript File <input type="checkbox"/> Field Measurements <input type="checkbox"/> H.A.E.S. File (Carlson) <input checked="" type="checkbox"/> B&B. Bks. numbered: <input checked="" type="checkbox"/> (x)1974.884 369 <input type="checkbox"/> Illus. in "Early Architecture of W. Pa." 1906. <input type="checkbox"/> Illus. in Bks. numbered:
<input type="radio"/> REVERSE	

WPAS No. F1-6 Name "Washington's Mill" Type Mill	
Date built 1774-1776	Demolished No
Material Frame	
Address Perryopolis	Map No. C-5
Township Perry	County Fayette
Original Owner George Washington	
Owner, (date of Survey)* O. P. Smith	
Trustee * * * None	
<input type="radio"/> FRONT	

An early photograph and complete index record for a mill, near Perryopolis, from the source material of the Western Pennsylvania Architectural Survey, now in the Art Division of the Carnegie Library.

gests the travel, correspondence, and research by the chairman and secretary among records in local histories where every statement was checked before the records could be written as established facts.

Few people will need to go to these records because of the publication of "The Early Architecture of Western Pennsylvania," but those who do will have easy access to them at the Carnegie Library, for the bibliography, the manuscripts, and maps have been bound and the cards arranged in two files.

It now remains for the interested public to bring material to the Library for future investigations. A supplementary file has been begun and we want new

facts to add to those already recorded. To quote from page 283 of Mr. Stotz's book:

"The public is asked to assist in further building up these files by contributions. Of particular desirability are photographic negatives and prints of buildings contained in these records depicting them in a still earlier state, or buildings that have been inadvertently overlooked in Survey trips or have been demolished. Engravings, woodcuts, sketches, and other graphic representations of early architecture also are welcome. Equally desirable are data pertaining to builders or architects who practiced in western Pennsylvania before 1860, and letters that indicate

their method of working, their contracts or plans pertaining to buildings, their bills of materials and specifications, and other related records."

The accomplishment of the Survey is of more than local interest. In acknowledgment, Dr. Kimball, now Director of the Pennsylvania Museum of Art, thus rounded off his introduction to the text that resulted from their endeavors:

"In the United States no publication of official inventories of historic monuments, such as those of European countries—of the German states above all—has yet been attempted. Only just now is the Federal government beginning the compilation of a list of outstanding monuments and sites, which cannot include many of a local rather than a national significance. Private initiative has partly supplied the lack, by books dealing with the houses or churches of single states. None of these, however, has undertaken systematically, like this volume, to cover all the surviving buildings of a region. The Buhl Foundation, which supported the enterprise, and the men who have carried it to successful completion, are alike to be congratulated. In all the flood of recent books on the architecture of different states none surpasses this one in comprehensiveness, scholarly thoroughness, and wealth of new material."

FREE LECTURES

DR. BIDWELL'S LENTEN PROGRAMS

8:15 MUSIC HALL

This series of six lectures will have as their general subject this year "The History and Development of the Hymn Tunes" and will be given on the six Saturday evenings of Lent.

MARCH

19—"Psalm-Tunes of the English Puritans," illustrated by the choir of the Third Presbyterian Church.

26—"The Story of the Pipe Organ."

APRIL

2—"What Is Modern Music?"

9—"Russian Church Composers," illustrated by the choir of the Sixth United Presbyterian Church.

SPECIAL CHILDREN'S PROGRAM

THE final Children's Saturday Afternoon Program will be given in the Carnegie Lecture Hall on Saturday, March 26, 1938, at 2:15 P.M. As a special feature a make-believe broadcast will be given. The members of the Junior Naturalists Clubs, the Museum Nature Hobby Club, and the Especially Gifted Nature Class will prepare and present the program, which will be a résumé of the season's work. The special children's programs are given weekly from November through March.

THE PRAISE OF FAMOUS MEN

Let us now praise famous men,
And our fathers that begot us.
The Lord hath wrought great glory by them
Through his great power from the beginning.
Such as did bear rule in their kingdoms,
Men renowned for their power,
Giving counsel by their understanding,
And declaring prophecies:
Leaders of the people by their counsels,
And by their knowledge of learning meet for
the people,
Wise and eloquent in their instructions:
Such as found out musical tunes,
And recited verses in writing:
Rich men furnished with ability,
Living peaceably in their habitations:
All these were honoured in their generations,
And were the glory of their times.
There be of them, that have left a name behind
them,

That their praises might be reported.

—ECCLESIASTICUS

A GENTLEMAN

What is a gentleman? It is to be gentle, to be generous, to be brave, to be wise; and possessed of all these qualities, to exercise them in the most graceful manner.

—WILLIAM MAKEPEACE THACKERAY

THE CRY OF A CONTRITE WORLD

From all blindness of heart; from pride, vain-glory, and hypocrisy; from envy, hatred, and malice and all uncharitableness, Good Lord, deliver us.

—BOOK OF COMMON PRAYER

PERSONALITY

It isn't the wind, but the resistance to the wind, that makes the kite fly.

We can only be valued as we make ourselves valuable.

—EMERSON

CHARLES BURCHFIELD

Exhibition of His Paintings at the Carnegie Institute

PARADOXICAL AS it may seem, no important exhibition of American oil paintings appears to be complete without a water color by Charles Burchfield. An exhibition may be announced as limited to oils, but exception is invariably made to include at least one large water color by this artist. It is at once a tribute to the special technique and genius of this painter and an indication of his high place in American art.

Charles Burchfield has been represented in the Carnegie Internationals since 1927, and in 1935 his painting, "Shed in the Swamp," was awarded Second Prize. The Carnegie Institute is now presenting the most comprehensive exhibition of his work ever held, including, as it does, paintings from 1916 through 1937. It attempts to show his art clear and whole and as it developed. The evolution of the artist and his art periods, from the time he painted "The City" in 1916 until he painted "The Two Fence Posts" in 1937, may be traced in the exhibition. The show is presented, not primarily as a study of the development of an artist, but to give a broad survey of a very important contemporary figure in American art, to indicate the way he came and the point at which he has now arrived and the direction his painting is now taking.

Charles Burchfield was born of pure American stock in Ashtabula Harbor,



PUSSY WILLOWS

Lent by Edward W. Root

Ohio, in 1893. His father died when he was four and a half years old, and the family moved to Salem, Ohio. There, as soon as they were old enough, his older brothers and sisters went to work to keep the family together. When Charles Burchfield was graduated from high school, he was employed for a year in the cost department of the W. H. Mullins Company, automobile spare parts manufacturers. With what money he saved during

his year's work and with a scholarship awarded for his high-school studies, he entered the Cleveland School of Art in 1912, planning to become an illustrator. In school he came under the influence of Henry Keller and Francis Wilcox, who gave him much encouragement and direction. During his last year at the Cleveland School of Art, he began to sketch outdoors on his own initiative and made hundreds of water colors of weather effects in connection with landscape.

In the fall of 1916 he went to New York and met Mrs. Mary Mowbray-Clarke of the famous Sunwise Turn Bookshop. She exhibited his pictures in her shop, doing much to encourage him, to interest people in his work, and to persuade others to show his water colors. After a brief stay in New York, Burchfield returned to Salem and resumed his former position in the cost department, but painted feverishly and



PROMENADE

Lent by A. Conger Goodyear

continually in his spare time. In 1918 he served for a few months in the army. Strangely enough, it was a very happy experience. On his discharge, he returned to Salem and again resumed his job. In 1920, through the efforts of Mrs. Mowbray-Clarke, he had his first real exhibition in New York and two or three paintings were sold, the proceeds giving him an opportunity to take some months away from work for painting. He spent the whole summer in studying cloud and sky effects.

What Mr. Burchfield has to say of his attitude at this time is interesting and has a definite bearing on his work. He writes:

"After a trip to New York in late summer in 1920, I returned to my daily stint again. The change in my attitude was about complete. I could despise certain elements in American life more intelligently, and realized more completely that there were many things to love and admire, or find poetry in. I had risen superior to my surroundings, my job no longer distressed me, though I chafed as always at the lack of leisure for my painting. I became interested in the reliques of what might be termed our tag-end pioneer days—the false-front stores and wooden sidewalks, old frame houses and other buildings of

former days. I was supposed to be holding these things up to scorn and ridicule, but such was not my motive. What chiefly interested me about them was their picturesqueness, and in some cases, quaint humor and romance of days departed. If I presented them in all their garish and crude primitiveness and unlovely decay, it was merely through a desire to be honest about them.

"This time, instead of my mood determining the manner and style of painting, it was the subject

matter itself. As far as possible I tried

to let these buildings speak for themselves, in their own language, I being merely their interpreter."

In 1921, at the suggestion of the late Henry Turner Bailey, Director of the Cleveland School of Art, he sent a collection of sketches to M. H. Birge & Sons Company, wallpaper manufacturers of Buffalo, New York. On the basis of the originality of the sketches, he was employed by this enterprising concern and continued in their services until 1929. In a recent exhibition, "Wallpaper, Historical and Contemporary," at the Albright Art Gallery, M. H. Birge & Sons Company showed a number of samples of wallpaper designed by Charles Burchfield during the period he was with the firm. Since 1929 he has devoted himself exclusively to his painting at his home in Gardenville, near Buffalo. His paintings have received important awards and, as the list of lenders to the present exhibition indicates, he is represented in many public and private collections.

Probably the earliest of the water colors in the exhibition is "The City," which was painted in 1916. It is interesting because of the artist's power of elimination, which almost causes the painting to lose its pictorial value.

How well the same qualities of elimination and simplification have been carried on to serve the artist's purpose later may be seen in "Pussy Willows," done in 1936. With a half-glass doorway, an artist's smock, and a half dozen branches of pussy willow, he has created in this picture in his mature style a mood that is moving and effective, far beyond the materials that go to make it up. "Summer Rains" and "Setting Sun through the Catalpas" were done in 1916. They are decorative and mark the beginnings of the artist's romanticism, which is still further developed in "Fallen Tree," "The First Hepaticas," and "White Violets and Coal Mine." "Song of the Katyids," which was painted in 1917, is different. Here again the artist employs elimination of unessential elements, and the whole picture is made to vibrate with hot sunlight. "Portrait Study in Doorway" and "Studio Door," both with a very homely quality, belong to the early period. The method in all of these is definite and precise, but they have in them some of the qualities which have reached so high a development in later works. They certainly have the mark of individuality on them. Here is an artist who was feeling his way gradually in a simple and natural method toward the perfection of the technique which shows itself in all its glory in "Black Iron" and "Six O'clock."

The water color, "Three Trees and a Pool," done in 1920, about the time that the artist admits he began to feel the great epic poetry of midwest American life, seems to bring to a close Burchfield's early decorative and romantic period. It has a lightness and deli-

cacy and lyricism that give it a very special place and a definite kinship to poetry. These same qualities do not appear again until one comes on them in a somewhat different form in "Evening," done in 1932, or "Lace Gables," in 1935.

In "Wellsville, Ohio," one is invited to look through the decorative branches of trees into a little town. This is the beginning of the realistic scenes, such as "The False Front," "Over the Village," "Safety Valve," and "Winter, East Liverpool." This period reaches its culmination in "Promenade" and "Rainy Night." There has been much comment on this artistic period of Burchfield's art, and it is generally assumed that he is a stark realist who wishes to criticize the false front of life in small American towns. It has been much more truly said that these town scenes are not so much satirized as accepted as material for romantic compositions. The more one surveys Burchfield's work as a whole, the more one must think of the artist as a romanticist rather than a realist. It is true he selects commonplace and sometimes ugly subjects for his paintings, but he selects them because they are picturesque, and he invariably romanticizes them so that they become, in his hands, the most ac-



LITTLE ITALY IN SPRING

Lent by Mr. and Mrs. Lesley G. Sheaffer

ceptable material for artistic expression.

In his latest period, as presented in the exhibition, we have such paintings as "Rock Creek Bank," "Wire Fence in Snow," "Red Barn," "Locomotive Repair Shop," "The Parade," and "The Two Fence Posts." In these, the control of his medium has been more sure. His technique has reached a high degree of perfection. He has avoided the danger of refining it too much. In them he keeps a more even balance between his realism and his romanticism. There is a particularly happy combination of the two elements in "Country Blacksmith Shop" and "Red Barn."

Charles Burchfield is a unique figure in American art. His extensive use of

water color as his medium of expression has in itself set him apart among his fellow artists. It is his personal vision of the American scene, not particularly small-town life, but "the feelings of woods and fields and the memories of seasonal impressions" that give him his exceptional place in American art. His technical development has been from within, and, accordingly, he has been enabled to change it readily with his moods. His work bears the mark of originality, it is honest as the artist himself, and he rests his case with expressing his own surroundings in his own particular way.

The exhibition will continue through April 3.
J. O'C. J.

TECH AND THE TYGART DAM

DURING the designing of a great dam various intricate hydraulic problems are always encountered. Within recent years American engineers have come to realize that these problems are best solved by experimenting with models, and because the Carnegie Institute of Technology is located in a strategic position at the center of the world's greatest system of river-navigation dams, its laboratory was naturally selected by the United States engineers to conduct numerous tests. Under Professor Harold A. Thomas, in charge of Hydraulics Research at Carnegie, the laboratory staff engaged in model-testing river-navigation structures.

An extensive program of tests on models for the Tygart River Dam—controlling flood waters in the Tygart River Valley at Grafton, West Virginia—or of special portions of it, was carried on at Carnegie Tech and the hydraulic design of this concrete structure executed there. Recently completed, the actual structure was put to its first severe test in the heavy storms that occurred on December 18, 19, and 20. By effecting a substantial reduction in the flood crest

of the Monongahela River, it fulfilled the highest expectations of its builders, and doubtless saved Pittsburgh a heavy loss by retarding enough surface water in the flow from the West Virginia mountains to reduce the crest here by six inches.

This first of the suggested flood-retarding reservoirs on the Allegheny-Monongahela river system is the largest concrete dam east of the Mississippi: 1,850 feet long and 240 feet high. Ten great outlet conduits pierce its base, discharging their jets into an enormous "cushion pool" created by an auxiliary dam below the main barrier. How these and other features of the structure were painstakingly designed at Carnegie Tech can be understood by those who read Professor Thomas' discussion of hydraulics research in the *CARNEGIE MAGAZINE* for June, 1936. This able scientific treatise on the subject by a member of the Tech staff directly engaged in designing our city's protective reservoirs should bring an understanding of capable safeguards to those who will not soon forget Pittsburgh's flood waters.



"THE PLAY'S THE THING"

Reviewing "Girls in Uniform" by Christa Winsloe

By HAROLD GEOGHEGAN

Professor of the History of Art, Carnegie Institute of Technology



years ago, "Mädchen in Uniform." Whether the adaptation for the stage preceded that for the screen, I do not know, but it was certainly the success of the moving picture that occasioned the production of the play in this country, as well as in England and in France.

The period of the play is, according to the author, 1932. It would be looked on with as little favor, I imagine, in the Germany of today, as it would have been in Imperial Germany before the war.

The entire action of "Girls in Uniform" takes place in a Potsdam school "for the daughters of gentlemen," where the redoubtable Fräulein von Nordeck rules her pupils and her assistant mistresses with a rod of iron and the methods of a Prussian drill sergeant. Into this school comes a new pupil, Manuela, the daughter of an impoverished ex-officer of the Imperial Guard. Her mother is dead and she has been left in the care of an unsympathetic and snobbish aunt, who has contrived to get her into this exclusive school as a nonpaying pupil. The play is concerned with the attempts of a sensitive and lonely child to adjust herself to her

harsh surroundings. One of her teachers, Fräulein von Bernburg, is kind and understanding, and Manuela conceives a passionate attachment for her, looking on her as "a thing enskied and sainted." After the student performance of a French play at this school, in which Manuela, as the "hero," has had a great success, the girls are having a little celebration. Manuela drinks several glasses of punch—which the other girls, after the first sip, have found too nasty to finish—and, in her excitement, makes a wild speech, proclaiming her adoration of the beloved Fräulein von Bernburg, and then, the punch having done its work, collapses on the floor. Unfortunately the Head has entered during this outburst and is scandalized. When Manuela wakes up in the school infirmary, she learns that none of her schoolmates is to be allowed to speak to her, and that the same harsh rule applies to Fräulein von Bernburg. To the unhappy overwrought child, life seems no longer worth living, and she throws herself out of a window.

"Girls in Uniform" is a curious and interesting play. I do not know of any other work by Christa Winsloe, but I should hazard the guess that this is an early attempt in the dramatic medium. There are moments of awkwardness in the construction; and the exposition and some of the transitions between scenes are unskillfully done. One or two of the characters—notably the visiting Grand Duchess—narrowly miss being caricatures. But there is no doubt at all of the complete sincerity of the work. The author has confined herself within narrow limits. No man appears throughout the entire play, nor are

any of the situations that make up the plots of nine-tenths of modern plays used. But "Girls in Uniform" is a truthful and sensitive study of the adolescent mind, and the observation is at first hand. The Potsdam school for the daughters of officers is as real and in some respects as horrible as Dotheboys Hall. Christa Winsloe has given us a beautiful and heartbreaking picture of a sensitive child's agony in unsympathetic surroundings, and mercifully given it to us without a trace of sentimentality or "gush."

In some respects the moving picture was more satisfactory than the play. The bleakness and physical discomfort of the school and the results of the Head's rigid economies in the matter of food and heating were much better shown in the picture. In the play the girls generally seem to be having a pretty good time. The final glimpse in the moving picture of the headmistress stumping up the gaunt staircase, her head bowed, for the first time in her life doubtful of the efficacy of her system, will remain for a long time in my memory. The ending of the cinema version seemed to me, though it was probably not meant to be, more pitiful. In the picture Manuela's suicide is only an attempted one, and we are left with the prospect of the poor child's being brought back to her grim prison.

"Girls in Uniform" was given an excellent performance at the Little

Theater. Except in the cases of the headmistress and her staff, the young actresses were playing parts that came within the range of their own experience. I thought some of them were remembering themselves at fourteen or fifteen as a shade more childish than they actually were, but I am assured by every woman to whom I mentioned this that I was entirely wrong. There were several amusing characterizations among the schoolgirls; for instance, the boisterous—perhaps a little too boisterous—Ilse and the bossy, matter-of-fact Marga. The scenes in which the whole twenty of them laughed and shouted and insulted each other were done with great verve. The chief part, that of Manuela, was played sensitively and with sincerity by both the actresses whom I saw. The first was a more even and more technically skillful performance; but, in her scenes with Fräulein von Bernburg, the second moved me more. One of the best individual performances that I have seen on this stage for some time was that of the part of Fräulein von Bernburg. The suggestion of reserved power and of a warm and understanding heart under a cold and undemonstrative exterior was very subtly projected. I did not happen to see the second Fräulein von Bernburg, but I am told that hers, too, was an admirable performance. Of the other mistresses, the toadying Fräulein von Kesten was acutely observed, and the



SCENE FROM "GIRLS IN UNIFORM"—STUDENT PLAYERS

French Mlle. Alaret as "cattish" as her German author intended her to be. A macabre touch was given to the playing of the wholly unnecessary character of the old dancing mistress, a faded and shabby ghost from the great days of the Imperial court. The Head was a formidable figure, as she should be. The tap-tap of her ebony cane heralding her approach along the dreary corridors was a neat touch. I cannot help feeling, however, that the part is overdrawn.

Chester Wallace was the director, and his guiding hand was evident throughout the production. The bleakness and monotony of this horrible school were admirably suggested by Maynard Samsen's ingenious "unit" set, in which he fooled us into believing that we were looking at ten changes of scene.

WAGNER LABOR RELATIONS ACT

The act does not compel agreements between employers and employees. It does not compel any agreement whatever. It does not prevent the employer "from refusing to make a collective contract and hiring individuals on whatever terms" the employer "may by unilateral action determine."

—CHIEF JUSTICE HUGHES

THE NOBLE AIMS OF SERVICE

Let this be noted by the workers: none of the professions regard great wealth as the chief prize. Its acquisition is not their aim. Consider the physician: when a man selects that noble career, knowing all its trials, and consecrates himself to the amelioration of human suffering, he knows well fortune is not there to be found. He has a much higher prize than wealth in view.

—ANDREW CARNEGIE

FAITH

'Tis not the dying for a faith that's so hard; some men of every nation have done that; 'tis the living up to it that's so difficult.

—THACKERAY

THE LAW IS CONCRETE WISDOM

The Law is the last result of human wisdom acting upon human experience for the benefit of the public.

—SAMUEL JOHNSON

Men in a state of decadence employ professionals to fight for them, professionals to dance for them, and a professional to rule them.

—G. K. CHESTERTON

CARNEGIE TECH AND THE ASSOCIATED ARTISTS SHOW

CARNEGIE Tech was well represented in the exhibition by Pittsburgh artists this year, 185 of the 312 oils having been contributed by teachers, former students, and graduates of the school, as well as 12 of the 24 black and whites, 50 of the 92 water colors, 15 of the 19 crafts exhibition pieces, and the entire sculpture section. Peggy Phillips, who graduated from Carnegie in 1936, was awarded the Carnegie Institute Prize; the M. L. Benedum Award was given to Richard Crist, and the Art Society of Pittsburgh Landscape Prize to Milan Petrovits, both of whom were formerly students at Tech; the Mrs. Roy Arthur Hunt Crafts Prize was divided between Professor Peter Müller-Munk and Wesley Mills, who graduated in 1930; Edgar Trapp, who graduated in 1937, received the Grogan Company Award for design in metals; the Vernon-Benshoff Company Award for silver objects and jewelry was given to Professor Frederic C. Clayter; the Association's Sculpture Prize went to Mary Lee Kennedy, a former day student and now enrolled in evening classes; the Johanna Hailman Prize for garden sculpture was awarded to a former instructor, Frank Vittor; and the Pressley T. Craig Memorial Prize was given to Harriet Butler, who graduated in 1937.

DELAY IN FLOOD CONTROL

Flood Control studies have been carried on in the Upper Ohio Basin almost continuously since 1907 at a cost of \$1,092,000.

Is it any wonder we lose patience when someone tells us a carefully prepared program is lacking? We have made studies. What we want now is action.

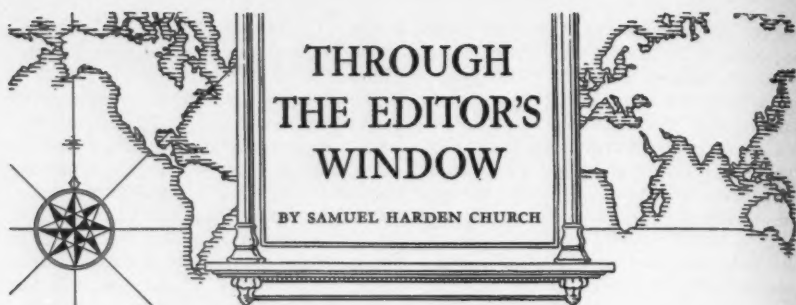
The people are in no mood to countenance further delay.

I challenge the general philosophy of those whose only contribution toward a solution of the flood problem is to offer a counsel of delay.

The arguments advanced for a delay in start of flood-control construction work simply do not hold water. And I can assure that in Pittsburgh what we want, and what we think we have, is a flood-control plan that actually does hold water—flood water.

—W. B. RODGERS

President, Tri-State Authority



AFTER AUSTRIA—WHAT?

IN spite of all the criticism that has attached itself to the Treaty of Versailles, there was one imperative condition which time has now vindicated—namely, the provision for the permanent disarming of Germany. Defeated in a war which had piled its unexampled accumulation of horrors upon the entire human family, it was solemnly decreed by the ravaged nations who had brought Germany to her knees, and upon the acknowledgment of guilt by her government, that she should never again be trusted with the power of the sword. Marshal Foch had recalled that Germany had invaded France seventy-two times since the campaign of Julius Caesar, and he now insisted that Europe should be forever freed from the constant fear of another German attack upon civilization. And this assurance could be attained only by destroying Germany's power to make war.

There was shame and humiliation in that decision, but there is always shame and humiliation in the presence of guilt.

Germany thereupon passed through a period of reconstruction quite similar in fact to those aggravating reorganizations which her self-made war had compelled the other nations of the world to undergo—reorganizations, by the way, which are still retarded by the hardships and sufferings of a conflict that came to an end twenty years ago. The German people necessarily endured the

confusions which most of the nations whom they had attacked were enduring; but they were patient, constructive, and resourceful amidst these difficulties, and they at last found themselves molded into a great democracy with a constitution which confirmed to them the ancient liberties of free peoples. They had an elected president and an elected parliament; and although they were absolutely disarmed, no thought ever entered the mind of any habitant of this earth to grieve them, oppress them, or assault them.

Then came Adolf Hitler, who, by overthrowing every guaranteed sanction of their government, made himself the dictator of the nation. His first approach to control was made by insidiously stirring up the hatred of all those who were weak and bigoted against an honorable minority in the German nation; and when power was at last in his hands, his oppressions were enlarged until they overwhelmed the freedom and the happiness of all religions—Protestant, Catholic, and Jewish alike—whose members were expelled from the country, or imprisoned in its gaols, or put to death, by his single impulse. Every safeguard that protects the liberty of the individual—the freedom of speech, of religion, of the press, of assembly, of discussion, of the right to life itself—all these he destroyed. Hundreds of men—and women—were shot down by his pistol or by his ruffianly followers—one of his victims, the great soldier General von

Schlichter, and his wife, as they stood together in their doorway. And then he gathered the man power of Germany away from education, and art, and industry, into the greatest army in the world; and all those nations who had been lulled into a false sense of security by that wise obligation of the Versailles Treaty now dropped their plans for peaceful domestic development and went into a feverish race for rearmament, taxing their citizens and spending a hundred billion dollars—for what? For weapons that would protect them against Hitler, whom they had fatuously permitted to ignore that protective treaty. And there he stands—the only man on this earth who has armed himself invulnerably against the peace and dignity of the world.

For the Austrian attack has shown what Hitler can do. There are perhaps some aspects in which the absorption of Austria as an integral part of Germany is not disadvantageous to either of those countries. They have been united before and they could be united now without serious impairment of the peace of Europe. But it is the method, and not the thing itself, that makes Europe tremble before the possibility of another war, once more under German provocation. What she has done to Austria, she can do with equal ease and audacity to her neighbors to the east and southeast of her present borders. Charlemagne did all this, but we live in times very different in their human values from the times of Charlemagne.

But retributions come in the train of every crime; we don't know how they do, but they do. And if Adolf Hitler permits his cruel and inhuman ambitions to provoke another war, he will, by all the precedents of history, find himself its first victim, and his punishment will be certain and terrible.

An Italian workman writes this statement in a recent letter to me: "These three dictators are the butchers of humanity and the destroyers of civilization." Does he go too far? I think not, for I believe that at this moment Hitler

has it in his heart to attack London and Paris unawares, with the hope of destroying them and of slaughtering their inhabitants.

The German dragon whom we thought had been slain by the forces of chivalry a score of years ago is still breathing fire. His hot breath is burning up the countryside, and all the people are terrified. Afar off Saint George is armed and mounted, aware that the beast has revived.

Listen to the voice of Hitler: "Those who oppose us will hear our cannon fire. Nothing on earth can shake us." And his war minister adds: "As soldiers of the youngest armed force we burn to prove . . . that in defiance of all foes this air force is invincible." How like the Kaiser in 1914, when he started off to kill and wound forty million young men: "We will leave our enemies nothing," said he, "but their eyes to weep with!" It is still—spiritually—it is still a pagan Germany, still dwelling in the Black Forest.

And that knightly champion, Saint George, speaking through the voice of Mr. Chamberlain, said: "Although we shall not cease our efforts for the amelioration of our present position, I want to make known that our present desire for peace does not signify willingness to purchase peace today at the price of peace hereafter. Nor can we abrogate our moral responsibility to our own people or to humanity in general. We cannot divest ourselves of our interest in world peace."

And there we behold the two forces which face humanity in every age—the one protective and benevolent, the other destructive and malevolent.

But Europe must deal with her own adventurers in her own way. England and her allies brought Napoleon to defeat, and England and her allies will achieve that end again if it should become necessary in the future. This time, however, America cannot and will not be drawn into another conflict. This country is too humane and too wise to permit her sons again to be

sacrificed in an indefensible war in which she can have no interest save her natural sentiments of compassion for its innocent victims and her execration for its wicked makers. Democracy can thrive only through peace; and while Japan, Italy, and Germany, with swords in their hands, have forced this nation to arm to the limit of its mighty strength, America will hold this entire hemisphere in an unshakeable devotion to her sacred mission of peace.

RADIO PROGRAMS

CARNEGIE MUSEUM AND FINE ARTS DEPARTMENT 1937-1938

This series, given every Saturday at 5:45 P.M. over KDKA by the staff members of the Carnegie Institute, is known under the title "From the Home of the Muses" and is intended to acquaint the general public with our aims, functions, and activities.

MARCH

- 19—"Conservation—Going, Going, Gone!"
by O. E. Jennings, Curator of Botany and
Director of Education, Carnegie Museum.
26—"Conservation—Bring Them Back!" by
Dr. Jennings.

APRIL

- 2—"Farewell Winter—Growth Begins," by
Dr. Jennings.
9—"The Botanist Afield," by Dr. Jennings.

WHAT MAKES DICTATORS?

What makes despotism and dictators? Isn't it this—that men who have lost the spiritual values come to believe that the be-all and end-all of living is a meal-ticket, that if they have security and parades they have all that is worth having?

—HERMANN HAGEDORN

FREE SPEECH

True oratory, as distinctly different from rhetoric, is the expression by one man of what his crowd feel, but either dare not, or at any rate cannot, say.

—WILLIAM BOLITHO

POLITICAL LIFE

A ruler who appoints any man to an office when there is in his dominions another man better qualified for it sins against God and against the State.

—JOHN STUART MILL

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